

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO WIND SYMPHONY
MELVIN BERMAN, CONDUCTOR

SUNDAY, APRIL 8, 1979

3 P.M.

MACMILLAN THEATRE

P R O G R A M

Overture to "Candide"

Leonard Bernstein
(arr. by Walter Beeler)

When "Candide" opened in New York on December 1, 1956, it was not an outstanding success. Walter Kerr of the New York Herald Tribune wrote, "Three of the most talented people our theatre possesses - Lillian Hellman, Leonard Bernstein, Tyrone Guthrie - have joined hands to transform Voltaire's Candide into a really spectacular disaster." However, the show did inspire a faithful following, and these believers were vindicated by the Chelsea Theatre's revised production of 1973 which won the New York Drama Critics' Circle award as the best musical. The frothy opera-buffe overture introduces several of the main melodies, but more importantly, makes a witty comment on the play which follows.

Good Friday Spell from "Parsifal"

Richard Wagner

"Parsifal" was completed in 1882, less than a year before the composer's death. The fury and passion of Tristan are gone, and some of Wagner's tenderest utterances can be heard in this work of the composer's old age. Good Friday Spell is one of these moments. It is a purely orchestral interlude in the third act and shows Parsifal reflecting on the beauty of the world and reminiscing about his troubled life.

Fantasies on a theme by Haydn

Norman Dello Joio

Theme - Allegro Scherzando

Fantasy I - Allegro Scherzando

Fantasy II - Adagio

Fantasy III-Allegro, Molto spiritoso

Norman Dello Joio, descended from three generations of Italian organists, is an active composer and teacher in the New England area. His music is characterized by its lyric inventiveness and rhythmic vitality. In his program note to the Fantasies, Dello Joio writes, "This work for wind symphony is based on a theme from a composition for piano by Joseph Haydn. The subtly conceived theme, I concluded, offered an opportunity to fantasize in the

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Flute

Debi Brown, Montreal
Susan Karpo, Edmonton (piccolo)
Annemarie Kopp, Ottawa
Laurel Trainor, Toronto

Oboe

Hamish L. Gordon, Ottawa
David Sussman, Toronto

Clarinet

Tricia Baldwin, Don Mills
Hubert Eng, Toronto
Lori Freedman, Toronto
(Bass clarinet)
Richard Hornsby, Ottawa
(E b Clarinet)
Leif Laakso, Toronto
Cathy Pickett, St. George
Ivan Poloni (solo), Toronto
Carolyn Horne, Windsor

Bassoon

Margaret Hooper, Sault Ste. Marie
James Jamieson, Brantford

Saxophone

Les Sabina, Windsor
John Q. Welsh, Toronto
Cathy Stewart (Tenor), Toronto
Bruno Degazio (Baritone), Welland

Trumpet

Neal Farquharson, West Hill
Chris Howells, Toronto
Paul McGoveran, Toronto

Holly Shepherd, Truro, N.S.
Bob Venables, Ottawa
Daniel P. Warren, Milton

French Horn

Duncan Brinsmead, Edmonton
Raymond Bisha, Saskatoon
Derek Conrod, Dartmouth, N.S.
Geoffrey Leader, W. Vancouver
Anne Walter, Toronto

Euphonium

Valerie Atkinson, Weston
Stanley Clark, Ottawa

Trombone

Steve Fralick, Orillia
Helen Manning, Toronto
David V. Boyd (Bass), Angus
Mike Newnham, Hamilton

Tuba

Doug Burrell, Montreal
Ken Hazlett, Toronto

Double Bass

Ted Husband, Toronto
Bruce White, Truro, N.S.

Harp

Gianetta Baril, Edmonton

Percussion

Ken Erskine, Cobourg
Nick Kompridis, Toronto
Jeff Mason, Agincourt
John Mele, Toronto
Rob Pearce, Victoria, B.C.

Manager and Librarian: Lesley Young, Edmonton

musical language of today. The three movements are a constantly varied examination of Haydn's basic idea. The bubbling humor of the first and third fantasies flank a second which is intensely lyric. In the final sense, it is my homage to a composer who will always remain contemporary."

INTERMISSION

Symphony in B flat

Paul Hindemith

Moderately fast, with vigor

Andantino grazioso

Fugue, rather broad

Paul Hindemith composed his Symphony for Concert Band in 1951. It is a carefully crafted work and displays many of his neo-classic ideals: a concern for form, melody, counterpoint, and above all, the maintenance of tonality. A ternary form is exhibited in the first movement where sweeping woodwind melodies flank a fugato by the brass. The andantino second movement features a dialogue between the alto sax and cornet which leads to a Scherzo given by the woodwinds and tambourine. The third movement, a fugue, shows off Hindemith's technical mastery of the form. After an energetic exposition, there is a quieter middle section where a new theme enters and is worked out. The first fugal subject suddenly reappears and combines itself with this new theme. The initial theme of the first movement re-appears and there is an elaborate contrapuntal weaving of all three themes. The grandiose finale is this opening theme shorn of the fugal subjects.

España

Emanuel Chabrier
(arr. by Lucien Caillet)

In the spring of 1882, Chabrier visited Spain and became enchanted with its culture, particularly dance and song. Upon his return to France, he jotted down many of the tunes that he had heard and invented new ones in a similar style. Chabrier was a master improviser and he loved to entertain his friends with these new found melodies and his elaborations upon them. España was a product of these sessions. Originally a piano improvisation, Chabrier shaped and orchestrated these two Spanish dances, the "Jota" and "Malaguena", into the delightful piece that we are hearing today.

Notes by Wesley Lowe

April 29, Remeny Award Competition 3 pm Walter Hall
NEXT EVENTS: May 24, 26, 29, 31, June 2, 1979, Opera Excerpts.
8 p.m. MacMillan Theatre.

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GUSTAV CIAMAGA,
DEAN